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will be justly proud of its Museum." And Mr. French as saying, "It appears certain that Minneapolis will have one of the best and most beautiful art museums in the country. The plans chosen unite a dignified exterior with a finely considered interior arrangement. The part of the building immediately to be constructed will, of itself, constitute an art museum of respectable dimensions, with admirable and well-lighted galleries, convenient working parts and good temporary accommodations for the school. The ultimate building, with the main staircase and its approach, the great architectural cast gallery, the symphony hall, and the grand apsidal range of sculpture and picture galleries (which constitutes the most striking peculiarity of the design) must produce a grand and impressive effect, quite equal to the most important museums of the world."

ART IN
WASHINGTON

Mr. John W. Alexander gave an interesting and exceedingly instructive talk on "Illustrating and American Illustrators" before the Washington Society of the Fine Arts on the evening of January 17th. This lecture was given at the annual meeting of the Society at which Mr. Thomas Nelson Page, the President, presided. According to the Secretary's report this Society has held seven meetings during the past year. Through special committees it has interested itself in the improving of building conditions in Washington, in the educational value of moving picture shows, in the improvement of the comic newspaper supplement, in the development of parks and gardens, and the betterment of public art. Under its auspices a series of free lectures on "The History of Painting" is being given at the Public Library. The attendance at these lectures has been so great that early in the season it was found necessary to have each lecture given twice on the same day. The Washington Society of the Fine Arts furthermore regularly assists the local art organizations in holding annual exhibitions and occasionally holds a notable exhibition under its own

auspices. This Society is a chapter of the American Federation of Arts and as part of its propaganda supplies each of its members regularly with ART AND PROGRESS. Being situated at the National Capital it has specially large opportunities for influential work.

ILLINOIS
STATE PARK

Largely through the efforts of the Quincy Historical Society and the Illinois Out-Door Improvement Association, the Legislature of Illinois has recently purchased as a State Park a reservation of over three hundred acres, included in which is Starved Rock, an historical landmark which will now be permanently preserved. This will indeed serve as an object lesson, and go to show that State Legislatures are coming more and more to a realization of the fact that natural beauty is an actual asset and that money expended in parks is well spent. During the summer of 1673 Marquette and Joliet visited this place near which stood then the Indian town of Kaskaskia. It was here that two years later Marquette established a Mission. Furthermore, the beginning of what promised to be the first permanent colony in Illinois was made at or near Starved Rock, and there later some violent conflicts took place. The place attracts many visitors each year and is readily accessible from nearby towns and cities. More than half of the people of the State of Illinois can reach Starved Rock from their homes in a morning or an afternoon.

Among the other States which have taken similar action toward the creation of State Parks or forest reserves are New York, California and Wisconsin; Minnesota, Kansas and New Jersey have also begun similar movements.

ART IN
ST. PAUL

A strong factor in the upbuilding of art appreciation in St. Paul has been the St. Paul Institute, which was incorporated in 1908 on a very sound and broad basis for the good of the people at large. During the four years of its existence it has established

a municipal museum, acquired a small collection of paintings and sculpture as a nucleus for a permanent art gallery, assisted study clubs and given under its auspices several hundred public lectures. But the chief work of the Institute, as the president, Mr. Ames, said in an address recently before the Association of Commerce, is directly educational. "It has taken under its care the little art school, which was run for years by some of the women of the city, and has established it so that it is nearly on a self-supporting basis, and has given it a place in the front rank of western art schools. The Institute School of Art has drawn students from all over the Northwest and it is giving scores of young men and young women the training which will enable them to make a good living for themselves by their artistic talent in the industrial arts as designers, cartoonists, etc." The Institute conducts night schools for foreigners and gives instruction in business law, etc., but all its activities are directed toward one end—the good of the people. And its efforts have been effectual. To quote again from the address of the president, "The industrial efficiency of our population has been increased by many thousands of dollars a year through the Institute classes, and the increased income has gone where it was most needed—to working men and women whose wages were small. They are worth more to themselves, more to their employers, and more to the city, because of what the Institute has done for them." A pretty good record!

ART FOR THE CHILDREN A unique way of bringing the children of Philadelphia face to face with the work of artists of the city and State is being tried by the Fellowship of the Pennsylvania Academy of the Fine Arts. A rotary exhibition of 34 oil paintings is being held in the local public schools under the joint auspices of the Fellowship and the Art and Industrial Committee of the Home and School League. This plan was evolved by Mr. Nicola D'Ascenzo, Chairman of the Ro-

tary Exhibition Committee, who has always advanced the idea that to create a love of art in all people of the United States it would be well to begin with the children, and Miss Mary Butler, the Secretary of the Fellowship, who is not only an indefatigable worker, but keenly interested in all progressive movements. The initial exhibition, which was held in the George H. Thomas School, 8th and Clearfield Streets, opened on the afternoon of January 19th and continued for a month. The paintings were hung in the wide halls of the school building, under the careful selection and guidance of Mr. William A. Mason, Director of Drawing in the Public Schools. Principals and teachers of neighboring schools, children, parents and patrons in the neighborhood all were given opportunity to examine the pictures. At the end of the month the exhibition was moved to the next school selected. The entire expense of these exhibitions is being defrayed by patrons of each school and those interested in the movement through the Home and School League. Among the artists represented are: Violet Oakley, Carroll S. Tyson, Janet Wheeler, Frank Reed Whiteside, Emilie Zeckwer, Johanna Boericke, Adolphe E. Borie, Hugh H. Breckenridge, Mary Butler, Nicola D'Ascenzo, and Elizabeth Shippen Green Elliott.

ART IN KENTUCKY

The Louisville Art Association was formed in February, 1909, for the purpose of developing interest in art in Louisville. Rooms were then secured in the new Public Library building and fitted for gallery purposes. In June of that year the first free exhibition was given, consisting of paintings borrowed from many of the chief galleries of the country. Seven exhibitions in all have been held in the five years which have intervened; two of these were "one-man" shows, two exhibitions of the Society of Western Artists, and three loan exhibitions. The attendance at these exhibitions has grown steadily, increasing from about 4,000 at the first exhibition